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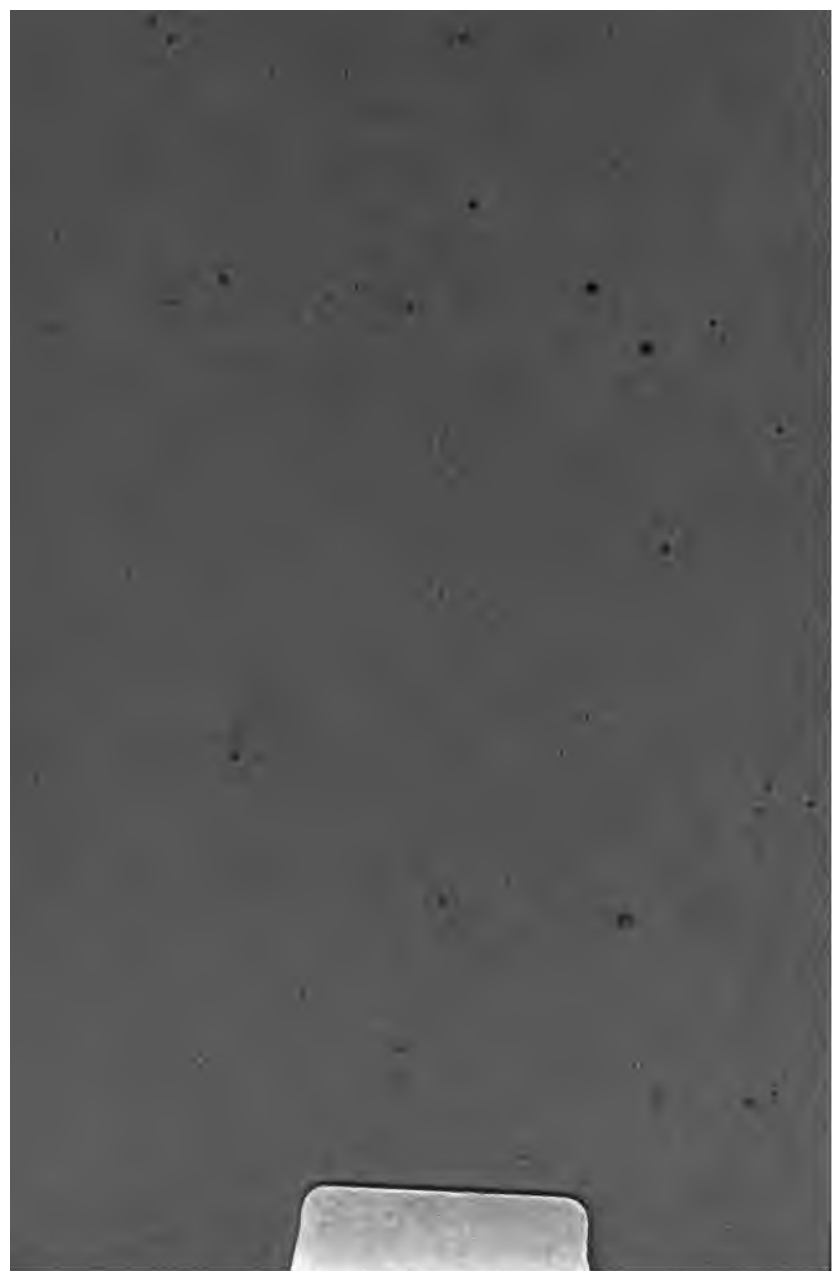
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Heath's Modern Language Series

MATERIALS
FOR
GERMAN COMPOSITION

BASED ON "HÖHER ALS DIE KIRCHE"

BY
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PREFACE.

THE need of materials for German composition, based upon continuous texts which should afford practice in the use of the actual idioms of the language, has long been felt. The success of the excellent French series devised by Professor C. H. Grandgent of Harvard University has led to the substantial adoption of the same plan, with his cordial concurrence. Assuming a foregoing thorough drill in the elements of German inflection and syntax, the exercises are to be used without a dictionary, after the student has made himself so familiar with each original passage as to have an instinctive feeling for its vocabulary and constructions.

The experienced teacher will notice that the aim of these lessons is not to afford a complete synopsis of the body of grammatical doctrine, but, by repeated application of the chief underlying principles of German construction, to thoroughly impress on the student some of the more fundamental features of the German language. I have already made similar materials based on *Immensee*, and designed for pupils of the same advancement.

EXERCISES BASED ON "HÖHER ALS DIE KIRCHE."



A. QUESTIONS AND ANSWERS. (Oral Exercises.)



I. Das Messer.

1.

From „Pöglisch blieb er stehen“ to „Was macht ihr.“

1. Was that ¹ der Kaiser?
2. Was fragte er?
3. Wen ² fragte er?
4. Was war der edle Ritter?
5. Worauf ³ deutete der Kaiser?
6. Was pflanzten die Kinder?
7. Wie ⁴ pflanzten die Kinder den jungen Rosenstock?
8. Was für Kinder waren es?
9. Wie alt waren das Mädchen und der Knabe?
10. Warum ⁵ hörten die Kleinen den Kaiser nicht kommen?
11. Was thaten sie, als er vor ihnen stand?
12. Was sagte der Bube?
13. Wie sagte er das?

1 'did.' 2 'whom.' 3 'at what.' 4 'how.' 5 'why.'

2.

From „Was macht ihr“ to „Ah so — da habt.“

1. Was fragte Maximilian?
2. Woran¹ weidete sich sein Künstlerauge?
3. Wem² setzen die Kinder den Rosenstock?
4. Was sagte der Junge unerschrocken?
5. Was fragte dann der Kaiser?
6. Was that darauf³ der Junge?
7. Wie antwortete⁴ er?
8. Was, sagte der Kaiser, würde der liebe Gott thun?
9. Wie hieß der Knabe?
10. Was fragte Maximilian über⁵ die Kleine?
11. War die Kleine seine Schwester?
12. Was nannte⁶ Hans die Kleine?
13. Was sagte er zu ihr?

1 'on what.' 2 'to whom.' 3 'then.' 4 'answered.' 5 'about.'
6 'called.'

3.

From „Ah so — da habt“ to „Der Kaiser griff.“

1. Was fragte der Kaiser über das Messer?
2. Wenn der Knabe kein Messer hat, was kann er nicht thun¹?
3. Wenn er nicht schneiden kann, was verdient er nicht?
4. Ohne was kann man nicht heiraten?
5. Warum mußte Hans viel Geld haben?
6. Was wollte Hans schneiden?
7. Was wollte der Knabe werden?

8. Wer wollte Holzschnaider werden?
9. Welchen² Namen hatten die jungen Burschen in Nürnberg?
10. Bei wem sah der Kaiser die zwei Burschen?
11. Wo³ wohnte⁴ Dürer?
12. Was übten Hansens Väter in Nürnberg?
13. Wo sind sein Vater und sein Oh(ei)m?
14. Was kaufte ihm die Mutter nicht?

1 'do.' 2 'what.' 3 'where.' 4 'lived.'

4.

From „Der Kaiser griff“ to „Man kann's greifen.“

1. Wohin¹ griff der Kaiser?
2. Was für² ein Messer zog er heraus?
3. Was sagte der Kaiser, als³ er das Messer herauszog?
4. Was stieg dem Buben ins Gesicht?
5. Warum stieg sie ihm ins Gesicht?
6. Was sah man?
7. Wodurch⁴ konnte man es sehen?
8. Wie nahm der Bub(e) das Messer?
9. Was war alles, was der Bube herausbrachte?
10. Was loberte in den Augen des Knaben auf?
11. Was sollte⁵ Hans in Nürnberg thun?
12. Was giebt's in Nürnberg?
13. Was wollte der Knabe nicht thun?

1 literally, 'in what direction.' 2 'what sort of.' 3 'as.'

4 'through what.' 5 'should.'

5.

From „Man kann's greifen“ to „Herr Kaiser.“

1. Woran sollte Hans sich halten?
2. Was zog der Kaiser aus dem Sammetkollet?
3. Was für ein Beutelschen war es?
4. Woraus¹ zog er das lederne Beutelschen?
5. Wem gab er es?
6. Was war darin²?
7. Was sollte Hans mit den Goldgulden thun?
8. Wem sollte er sie geben?
9. Wann³ sollte er reisen?
10. Von wem sollte er einen Gruß bringen?
11. Was sollte er ihm sagen?
12. Warum sollte Dürer die Leiter für Hans halten?
13. Was schüttelte Hans?
14. Wie schüttelte er sie?

1 'out of what.' 2 'in it.' 3 'when.'

6.

From „Herr Kaiser“ to the end of the chapter.

1. Was sagte der Kaiser, als er den Berg hinabstieg?
2. Mit wem stieg er den Berg hinab?
3. Wie stand der Knabe da?
4. Was hatte Maili einstweilen gethan?
5. Was hielt sie in der Hand?
6. Wie hielt sie ihn?
7. Wem lief sie jetzt entgegen?

8. Weshalb¹ kam die Magd?
9. Was wollte sie nicht thun?
10. Was durfte sie nicht anrühren?
11. Was rief sie zusammen?
12. Wo rief sie die Leute zusammen?
13. Was wollten alle sehen?
14. Was war der Inhalt des Beutels?

¹ 'for what reason.'



II. Unter dem Kaiserbaum.

7.

From „Jahre verstrichen seitdem“ to „Stundenlang saßen sie.“

1. Wie schlossen sich die Kinder aneinander an?
2. Was thaten sie abends?
3. Wohin ging der Vater abends am Feierabend?
4. Was that der Vater im Wirtshaus?
5. Wo schnatterte die Haushälterin mit den Frau Wasen?
6. Wohinüber¹ stiegen dann die Kinder?
7. Wie lag² der Zaun?
8. Was schnitzte Hans dem Maili?
9. Was für Figürchen schnitzte er?
10. Wovon erzählte er ihr?
11. Wo hatte er Bilder und Schnitzwerke gesehen?
12. Wohin ging Hans oft?

¹ 'over what.' ² 'lay.'

8.

From „Stundenlang saßen sie“ to „So wuchsen die Kleinen heran.“

1. Wie lange ¹ saßen sie so bei einander?
2. Was thaten sie dabei ²?
3. Wann liefen sie zum Münster hinauf?
4. Was thaten sie dort?
5. Welcher Rosenstock war dort?
6. Wo weilten sie am liebsten?
7. Was meinten sie immer?
8. Wie sollte der Kaiser vor ihnen stehen?
9. Was riefen sie oft hinaus?
10. Wie riefen sie es?
11. Wo war der Kaiser?
12. Was machte ³ der Kaiser?
13. Warum mußten ⁴ die Kinder warten?

1 'long.' 2 'at the same time.' 3 'was . . . doing.' 4 'must.'

9.

From „So wuchsen die Kleinen heran“ to „Seine Familie waren.“

1. Wer wuchs heran?
2. Was wuchs mit ihnen?
3. Was hatte sich in ihren Herzen mit den Wurzeln des Bäumchens in eins verschlungen?
4. Wohin zog es auch die Erwachsenen?
5. Wo war der Rosenstock?
6. Wie oft ¹ fanden sie sich hier?
7. Wie war das Bäumchen?

8. Wozu² war der treue Freund nicht stark genug?
9. Was für ein Mädchen war die Jungfrau Ruppacherin?
10. Was durfte sie nicht mehr thun?
11. Wer verbot es ihr?
12. Warum verbot er es ihr?

1 'often.' 2 'for what.'

10.

From „Seine Familie waren“ to „Was er trieb und schaffte.“

1. Was für Leute waren Hansens Eltern¹?
2. Wie waren sie nach Breisach gekommen?
3. Was war ein Fremder zu jenen Zeiten?
4. Was war Hans noch dazu²?
5. Worein³ konnte er nicht eingefügt werden?
6. Was für ein Geleise bildete⁴ da der altherkömmliche
Brauch?
7. Was trieb der Hans außerdem⁵ nicht einmal?
8. Was wollte er werden?
9. Was bedeutete⁶ das zu jenen Zeiten?
10. Wodurch verführt ein Hegenmeister ehrliche Leute?
11. Was für eine Art Mensch war der Hans?
12. Was machte er, wo er vorüber ging?
13. Was für Locken hatte er?
14. Wie waren seine Augen?

1 'parents.' 2 'besides.' 3 'into what.' 4 'made.'
5 'moreover.' 6 'signified.'

11.

From „Was er trieb und schaffte“ to „Seitdem war er vollends.“

1. Wer wußte, was Hans trieb und schaffte?
2. Was wußte kein Mensch?
3. Was hatte er sich gekauft?
4. Was für ein Haus war es?
5. Mit wem bewohnte er das kleine Haus?
6. Seit ¹ wann hatte er es allein bewohnt?
7. Gingen viele ² Leute bei ihm aus und ein?
8. Wer war der Einzige, ³ der in seinem Haus ein- und ausging?
9. Was für ein Mann war Jakob Schmidt?
10. Was that dieser eines Tages?
11. Unter ⁴ welchen Umständen ⁵ that er es?
12. Was mußte er nachher ⁶ thun?
13. Was sagte man sogar hätte Hans gethan?

¹ literally, 'since.' ² 'many.' ³ 'the only (person).'

⁴ 'under.' ⁵ 'circumstances.' ⁶ 'afterwards.'

12.

From „Seitdem war er vollends“ to „Und sie kam auch richtig.“

1. Wie war es seitdem mit Hans?
2. Wer war Ruppacher?
3. Wer war ihm ein Dorn im Auge?
4. Wo ließ Ruppacher eine Mauer aufführen?
5. Was war die Folge ¹?
6. Wo konnten sich die jungen Leute treffen?

7. Konnten sie sich oft da treffen ?
8. Wann konnten sie sich da treffen ?
9. Welche Wirkung ² hatte aber gerade dies Hindernis ?
10. Was that der Strom ihrer unbewußten Gefühle ?
11. Was that Hans eines Abends ?
12. Wo sang er sein Lied ?
13. Was für ein Lied war es ?

1 'result.' 2 'effect.'



B. SENTENCES.

[To be written in German.]

13.

From „Und sie kam auch“ to „So standen denn.“

1. We came on the next day and carved small letters in the rose-bush.
2. They swear that they will never consent to leave ¹ their anointed emperor.
3. Only emperors can share these sacred hours with us.
4. Hans will take down the hearts from ² the rose-bush.
5. They cry out loudly: “We are coming !”
6. “Ah, if only the emperor had come !” they cried out.
7. We do not grant these sacred hours to ourselves alone.
8. The letters which he carves in the rind of the rose-bush signify Maria and Hans.
9. Over ⁸ the letters she carves Maximilian's imperial crown.
10. The autumn passes away, and now the winter will come.

11. Since the winter is coming, I shall see her more rarely.
 12. If Hans sings many songs, Ruppacher will some day notice it.

¹ use verlaſſen. ² von. ³ über (dat.).

14.

From „So ſtanden denn“ to „Mali, ſagte der Jüngling.“

1. One evening, eight years ago, the young people planted a rose-bush.
2. So, then, I am standing here¹ for the last time.
3. The youth of twenty years will stand near² the beautiful bud of sixteen summers.
4. In the South the February days are frequently mild.
5. The snow is melting, and light breezes are shaking the branches.
6. On¹ a February day the branches of the rose-bushes are still brown.
7. The girl stands before the youth, to whom she has related everything, and is silent.
8. I have had to hear all that they relate.
9. Everything that we planted eight years ago is now brown.
10. That which we have to hear is not agreeable³.
11. So we stand, and his hand rests in mine.
12. The great drops coursed down over the girl's cheeks.

¹ see preceding lessons. ² neben (dat.). ³ angenehm.

15.

From „Matti, sagte der Jüngling“ to „Er ließ es gern geschehen.“

1. The girl does not believe that the youth is such a bad person.
 2. As¹ she opened wide her blue Madonna-eyes, he saw² a beautiful smile steal³ over her girlish face.
 3. Her face is gentle, her eyes are blue, and her smile is beautiful.
 4. “Hans,” said she, “I can never believe that you are bad.”
 5. Bad men shall not deceive us in regard to them.
 6. Nobody knows us, but we know them all.
 7. They brought me up, and taught me what everybody⁴ should know.
 8. They have led us astray in regard to her, but we do not know it.
 9. He has made us what we are, and has taught us what is beautiful.
 10. The artistic hand of the youth will make human figures out of wood.
 11. With his powerful callous hand he has formed the large human figure out of wood.
 12. A beautiful smile was on⁵ her soft warm lips.
- ¹ als. ² sehen. ³ infinitive without zu. ⁴ jedermann. ⁵ auf.

16.

From „Er ließ es gern geschehen“ to „Und sie saß in Thränen.“

1. We willingly allow it, for we know nothing of the love etiquette of the days of our ancestors¹.

2. If she folds her tender fingers over his, he will say nothing further.

3. If she presses² her tender finger against her soft lips,² they will be silent².

4. I shall always believe in them, for they are honoring God by their labors.

5. She remained true to him until he had brought himself and his art to honor.

6. He who comes as a man of repute has a right² to woo her.

7. I will remain true to him until I take my way into the cloister.

8. She will not be buried (anywhere) except under this tree, where she has been so happy.

9. If she dies before I come, she will rest from her toils and labors.

10. The rose-leaves which fall down upon him admonish him to believe constantly in her.

11. Each rose-leaf which fell down upon me called (her) to my mind, as though it were a smile² from her beautiful lips.

¹ Vorfahren. ² see preceding lessons. ³ Recht, n.

17.

From „Und sie sank in Thränen“ to „Ach, ja der Kaiser.“

1. She sinks upon his breast, and large tears course¹ down over his cheeks¹.

2. In our pain at parting, both of our hearts are beating fervently.

3. Something stirs itself in the pith of the rose-bush, as though¹ it were a premonition of spring.

4. Are you weeping? If everything does not turn out well, your father will help us.

5. At last Hans aroused himself, and went to Dürer.

6. If he could finally seek out Dürer, he would learn something worth while.

7. We will go to the youths wherever they may² be.

8. I will arouse myself and go to my father.

9. We will lay our request before them, as your father has said.

10. The emperor commands us to learn thoroughly with Dürer.

11. We begged for their intercession with the emperor.

¹ see preceding lessons. ² use mögen.

18.

From „Ach, ja der Kaiser“ to „Wo steht ihr denn.“

1. “If we should pray,” says Hans, “that would certainly help us.”

2. At last he came again, and helped them both.

3. I will surely lead him to them or them to him.

4. When¹ we kneel down in the damp winter-grass, it seems to us as though the emperor must come again.

5. A miracle is performed: before our eyes the emperor's bush is transformed into the emperor himself.

6. The great solemn bells of the minster strike slowly and very sadly.

7. What is burning? Have the enemy come?
8. I forebode a very sad misfortune.
9. As² we looked up, we foreboded a severe misfortune.
10. People who wish to pray in the church are now climbing up the mountain.
11. I lead him into the cross-passage, while they conceal themselves in the church.
12. The two lovers hasten towards the people who wish to go to the church, in order to hear what is the matter.

¹ wenn. ² als.

C. COMPOSITION.

19.

From „Wo steht ihr denn“ to „O Maili, sagte Hans.“

Where had they been that they knew nothing (about it)? It had been read aloud in the market-place. The emperor was dead! When all was quiet again, Maili heard¹ Hans sobbing² aloud, for³ all his hopes are shattered at one blow. He stands as if struck by lightning, but⁴ when the place is again empty he sits down on the bench, leans his forehead on the slender stem of a rose-tree and weeps. When it began to grow dark, Hans felt⁵ (how⁶) a hand (was) laid lightly on his shoulder, and saw⁴ Maili standing by him⁷. The bell had finished ringing, and the brazen dirges had died away; (everything) round about in nature was, as it were, dead and empty.

¹ hören. ² infinitive without zu. ³ denn. ⁴ see preceding lessons.

⁵ fühlen. ⁶ wie. ⁷ reflexive.

20.

From „O Maili, Magte Sans“ to „Am anbern Morgen.“

Hans gazed at her and saw¹ how her blue eyes were gleaming through the twilight like a star, banished from Heaven, that longs to be back in its home again. As she stands before him she has her arms crossed over her breast, and is the image² of maidenly humility; a great joy lights up her face, and, filled with enthusiasm, she clasps her hands. “I no longer need the help of an emperor,” whispers Hans, “for³ God, who never deserts us, has shown me in these moments the Queen of Heaven. I shall be a true⁴ artist, for I shall succeed in creating that which stands before my⁴ eyes.

¹ see preceding lessons. ² Bild, n. ³ wahr.

⁴ use the personal pronoun in the dat.

21.

From „Am anbern Morgen“ to the end of the chapter.

The next day, after¹ he has shut up the little house, he puts the keys in his pocket and walks slowly away. At the break of day he had walked from his door, ready for a journey, his knapsack on his back, and on his breast a little leather purse with the last remains of his money²; and now he was singing³ once again, “Am Rosendorn!” But emotion soon⁴ overcame the departing one, it seemed as though his voice trembled and was insecure. In the twilight she had gently opened a low window, the panes of which were round and set in lead. With a white handkerchief she was waving⁵ him silent farewell-greetings from the house. Now his voice breaks into tears, and it

seems as though emotion were overcoming the parting one. The song has ceased, and only his firm tread and the clatter of his staff sound up the street.

- ¹ nachdem. ² Geld, n. ³ see previous lessons. ⁴ bald.
⁵ use *zumeßen* with the dat.

III. Kein Prophet im Vaterland.

22.

From „Jahr um Jahr verging“ to „Die Stürme um Breisach.“

Years have passed, and Hans has disappeared, and people only remember him when they pass by the blinded windows of the little deserted house. Only one (person) knows who will next have a right to it. The threatening on the part of her father cannot induce Marie to grant her suitors a hearing, for¹ she is constantly thinking of her Hans. She tends the growing bush which he had planted, for it is the only thing which is associated with their happiness, and she wishes² it to rejoice his heart at his home-coming. It wants to tower above the niche in which it stands, but Marie will bind it fast to the wall, and the blooming top of the bush will have to bow under the arch. Her only pleasure is to water the rose-bush, and she never leaves her father except to do³ this. The beautiful child grows quieter and sadder day by day. Her father can see that her days are passed in silent labors, so that her cheek is beginning to grow pale, yet without pity he sees how his child is slowly failing. He cannot make Marie marry by force, because⁴ the Reformation-conflict threatens Breisach. His time

is so taken up by the council that he cannot carry out his plan, and it is lucky for his child that his activity will not let him⁴ come to that.

¹ see preceding lessons.

² wünschen, with subj. of indir. discourse.

³ weil.

⁴ to stand after daß.

23.

From „Die Stürme um Breisach“ to „Eine Ausschreibung.“

The peasants are approaching, and everyone must rise in arms and place the city in a state of defense, for it trembles for its ancient faith. The archduke Ferdinand had counselled them to prepare a worthy high-altar which should bring the repute of the ecclesiastics visibly before the eyes of the wavering peasants. The duke decides to do everything to strengthen their old faith, so ¹ he makes a pious endowment for the exaltation of the repute of the old belief. For some time they had lacked dignified offices, and now such a want must be remedied, so the duke has them do all that they can. There is proposed in Breisach a work which shall strengthen the catholic faith by an image in the church itself, and just at this time everyone does his part in ² fortifying the city both from within and without.

¹ darum.

² um with inf.

24.

From „Eine Ausschreibung“ to „Schneller fällt kein Stern.“

Marie has not heard that a summons has been issued to all German artists, and she is weary of waiting, for it is now going

on five years since Hans has been heard from. If he should send in the best plans, the execution of the work would be given to him. Marie knows¹ nothing of all this, for she lives alone in a little balcony-room and no longer goes about among the people, who always call her "the bride of heaven." Hans had once carved for her a wooden Christ, and her glances grow sadder every time she looks up at the image². Uncertainty is gnawing her life away, for Hans does not write to her because² he has not a friend in Breisach. One evening she had become so tired of this fruitless waiting that she sat down to³ write her last will. After² her father had gone to the session of the council and she was alone, she began to write: she asked that when she died she might be buried up by the rose-tree, which they, while children, had consecrated to God. As she was writing, "When Hans Liefrink returns," she suddenly heard him singing² very softly under the window of the little balcony-room.

¹ wissen. ² see preceding lessons. ³ um . . . zu.

25.

From „Schneller fällt kein Stern“ to „Mein treues Lieb.“

The will (which had been) commenced flies into a chest more quickly than a star can fall from heaven; Marie springs to the window, and the end-rhyme is repeated in a wavering voice. She rushes up the mountain and does not look behind her,¹ for² she fears³ that the happiness which follows her will vanish. As she rushes, breathless, up the mountain, like birds released from their cages, she can hear² footsteps coming be-

hind her, ever faster and faster. And as she stops with beating heart at the emperor's bush, the one hoped-for stands behind her. She loses consciousness and knows nothing more, and lies on his breast. It seems to her as if the roaring flood of the Rhine were sweeping them down with itself, so that ⁴ she has to cling to Hans in order not to sink into immeasurable depths. It is her good-fortune that Hans is there to breathe new ⁵ life and love into her again, to rub her forehead and hands so that at last she can again sit on the bench. Then they sit silent for a long time, for no one at all was in sight of the hill, and true love cannot speak quickly.

¹ reflexive.² see preceding lessons.³ fürchten reg.⁴ so daß.⁵ neu.

26.

From „Mein treues Lieb“ to „Ja, Mailfi.“

“Yes,” says Hans at last, “you are surely ill ; I should have come sooner.” But Marie says, happily smiling ¹ and shaking her head, “No, not any longer ; but you must not stay away so long. My father says that if you, the poor, obscure apprentice, had come, he could only have driven you away from his threshold again. When ² a name can be mentioned with honor among Dürer's pupils, its owner ³ may woo the aristocratic daughter ² of a councillor. You have held out so long ⁴ that you can say that you have seen the world and have trained your eyes (by gazing) upon great treasures of art in a city. When you were with Dürer you worked with him in the great workshop, and you do not see me again only to be separated

from me again. You do not really believe that my father would drive you away from our threshold in disgrace and shame a second time."

¹ dependent clause after indem.

² see preceding lessons.

³ der, der ihn führt.

⁴ so lange.

27.

From „Ja, Maiti“ to „Wer ist es denn?“

Hans had hurried to this place to make new high-altars for the cities,¹ for he thought² he could not fail, but Ruppacher had had something³ to allege against such works. He has heard something new, and even if Hans is found worthy to apply for the work, he will still shake his head incredulously. Hans had heard that the most wise council was purposing to have the altar made, and his hopes increased. He says¹ that Marie has taken good care of the emperor's bush, so that¹ it has grown well. He called the tree a thief that had absorbed her fresh, red color,⁴ for¹ the roses were deep-red. Why, it seemed as if all the blood had vanished from her cheeks, and Hans stroked them gently with a handful of roses as if he were painting them, but they still remained pale. It was of no avail; the roses in her cheeks did not bloom again. Two hours later Hans went with glad steps to⁵ the tall-gabled town-hall of Nuremburg, and desired urgently to be conducted before the magistracy.

¹ see preceding lessons.

² meinen.

³ etwas.

⁴ Farbe, f.

⁵ nach.

28.

From „Der ist es denn?“ to „Der Lieftrinf thut's nicht.“

“Did you ask who it was?” said the servant; “it was that Hans Lieftrink, so well-dressed a person that one would scarcely recognize him.” This was a surprise to the council, for the Hans whom they knew was a fugitive and a vagrant. What did he want now, — he who had run away in the night and mist, Heaven knows whither, and who had been tramping about, Heaven knows where, for more than a year? The dejected servant of the council said that Hans wanted to sue for the work of the new high-altars. He thought² that Hans could accomplish something, but the most wise gentlemen would not have anything to do with such a fugitive. Only one gentleman agreed with the good-natured servant, in saying³ that Hans would bring to pass something other than what every vagrant bungler might (do). The servant had⁴ to leave the hall with the rough reply, that Hans should betake himself to the place he came from. When the servant immediately afterwards came back, they saw⁵ that he brought in Hans's portfolio with him,⁶ but they did not wish to hear anything⁶ more about the drawings, and he had to leave the hall again.

¹ kennen. ² see preceding lessons. ³ = ‘as (als) he said.’ ⁴ müssen.
⁵ reflexive. ⁶ ‘not anything’ = nicht.

29.

From „Der Lieftrinf thut's nicht“ to „Aber ein Gutes.“

“If their worships would only look at the drawings, these would tell (it to) them.” But the councillors did not wish to,

and they did not know that if they only inquired of Dürer, he¹ also could tell them everything. Then Ruppacher, who was not² a peaceful man, cried out that if Hans did not take himself off soon, they would have the beadle remove him. But the stern burgomaster had in the meantime opened the portfolio, and remarked that the drawing did not seem to him so bad, that it was very ingeniously designed. "But isn't it easier to³ plan the coronation of Mary in heaven, than to execute it?" spoke another; "Hans will never be able to do anything of the sort." It was unheard-of that such a stupid youth as he could execute such⁴ noble pieces of work. They had seen him grow up and had never noticed anything especial about him; they had even scorned him. Now they could not commission him with the work, for the sake of the mere good name of the council. So they turned Hans irrevocably away.

¹ Dießer. ² 'not a' = fein, ³ use zu. ⁴ so.

30.

From „Über ein Gutes“ to „Dürer's Antwort.“

The one¹ good thing which this incident had, was that it brought the gentlemen to the idea that the work must not come into bad hands. In order to be sure of this,² they sent Dürer a letter with the drawings which had hitherto been sent in, and asked his judgment on them. When Hans heard this he did not despair; he had fared badly at the council-house, but he still hoped in Dürer, and simultaneously with the letters of the gentlemen of the council he sent a letter to Dürer, his great teacher. Political wars and disorders so diverted Rup-

pacher's attention from the lovers that they spent³ some⁴ weeks alternately between sweet suspense and anxious happiness. Now⁵ that they were more undisturbed than ever, Marie could live and bloom afresh in the new springtime of love. When Hans moved back into his desolate house, he carved himself new house-doors, and it was⁶ these which, in spite of the contempt of all native artists, made (a) great sensation.

¹ einzig. ² dessen. ³ zubringen. ⁴ mehrere. ⁵ jetzt. ⁶ plural.

31.

From „Dürer's Antwort“ to „Hans trat heraus.“

What¹ a sorry affair the mail-service then was, nobody² can describe. Letters remained due a long time, and one had to exercise a nowadays unheard-of (amount of) patience, for they had to reckon with months and weeks instead of with days and hours, as³ we do (it). But when at last Dürer's reply came, the council was surprised⁴ that he had sent back those drawings of Hans Liefbrink's, and no others. Dürer's reply contained these words:⁵ “With the best of intentions, I could not recommend to you anything more beautiful.” The sketch of his best scholar was so beautiful that he gave security for its perfect execution. He cannot understand why⁶ Breisach is not proud of Hans, for he is one of the most honorable youths, and one could recommend no greater artist. When⁷ they harbored such a youth in the midst of their city, why should they turn to an outsider? The city of Breisach must do all that it can to attach Hans (to it), for the great world is open to him, and he may return to it. Four hours later the

council was proud to call him its own, and what can describe Hans's astonishment to see a procession stopping⁶ in front of his house in the narrow street. As⁶ Hans runs to the window, the knocker resounds loudly in the jaws of the brazen lion's head on his door.

¹ was für. ² keiner. ³ wie. ⁴ haunen. ⁵ Worte.

⁶ see preceding lessons. ⁷ wenn.

32.

From „Hans trat heraus“ to the end of the chapter.

After Hans had stepped out, he saw¹ the deputation of the common council standing¹ before him in solemn parade, and the entire² population of the streets which lead from the council-house had followed it. The astonished Hans asked the gentlemen what they desired of him. The speaker of the deputation said that the most wise council notified and informed him that they³ had almost unanimously agreed to accept his proposition, which concerned the construction of high-altars. “We agree to the proposition,” he said, “with no sum fixed, and the money for buying wood, etc., may be obtained from the book-keeper of the council.” When⁴ Hans heard this, he struck his hands together for joy, and asked whom he had to thank for such¹ good-fortune. While⁴ the spokesman was reading aloud before the people Dürer's letter, which the council had sent (to) Hans, Ruppacher was angrily closing all (the) window-shutters of his house, for this praise of his young neighbor offended his ears. At last⁶ the moment was at hand when Hans might put on his best attire and go

over to Ruppacher's to ⁴ sue for ⁶ his daughter.¹ After he had put a nosegay on his attire, he noticed that the shutters were closed.

¹ see preceding lessons. ² ganz. ³ man. ⁴ als. ⁵ endlich. ⁶ um.

IV. Die Bedingung.

33.

From „*Mäili machte*“ to „*Herr Rat! fuhr Hans auf.*“

After ¹ Marie had opened the door for him, she uttered ² one light outcry of joyous terror, and Hans saw ¹ her disappear. Then ³ she sank down with throbbing heart before a prayer-stool and besought the most blessed Virgin for assistance. The untterrified Hans goes in to Ruppacher. As he sees him enter, he shouts out: “Have you come to ensnare the heart of my daughter? Have you come to ask what I wish?” and his eyes blaze. Hans answers ¹ that he wishes in the first place to thank Ruppacher for the confidence which the most wise councillors had shown ⁴ in ⁵ giving him their votes. Ruppacher interrupts him and says with suppressed rage that he need not pay him any thanks, for ¹ he had not given Hans his vote. Hans asks in surprise what the councillor has to allege against him. He replies that Hans has thrown love-glances at his young daughter and has ensnared her heart. “She now no longer wishes to become the wife of any respectable man,” says he, “it is a young beggar who continually occupies her thoughts.” Hans replies calmly that he knows ⁶ of one honorable man whose wife Marie wishes to become, and that this honorable man is him-

self.⁷ Ruppacher laughs aloud and says that he had never yet⁸ met with (a case) where⁹ a beggar-boy had sued for¹ the daughter of a councillor.

¹ see preceding lessons. ² ausstoßen. ³ dann. ⁴ beweisen. ⁵ indem.

⁶ use the subjunctive. ⁷ er selbst. ⁸ noch nicht. ⁹ daß.

34.

From „Herr Rat! fuhr Hans auf“ to „Hier hab' ich sie.“

Hans is not, and was not a beggar. He is poor, but these persons are yet to appear who can allege that they have given him a copper. His father nourished his family¹ by making engravings; after the death of his father, his mother and himself maintained themselves honorably by the labor of their hands. The emperor Max had given him a beautiful² knife and a purse, but that was the only (thing) he had received as a present throughout his lifetime. Had he begged for these? The eye of the great emperor penetrated with a divine insight into the soul of the poor boy, and he had recognized in the youth an honorable striving. He is not a beggar because the emperor has given him such riches. It was not a lazily received, lazily squandered benefice, he has saved and held together his capital, and invested it so that² it should bring in large interest. Since he is not a beggar he ought not to endure such words.² He calmly spoke on, and showed the councillor his riches.

¹ Familie f. ² see preceding lessons.

